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BRONZE SACRIFICIAL VASE (Tsun)
Museum Appropriation, 1918

Chinese, Chou Dynasty

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EARLY CHINESE BRONZES

ONE of the important acquisitions of 1918, made with the Museum Appropriation, was a representative collection of Chinese bronzes. There were twelve ritual dishes, twenty-seven mirrors, five pieces of sculpture, and seventy-eight small bronzes including a choice group of fire-gilt statuettes. There is so much of interest about the several groups that the present article will deal only with the larger dishes for ritual use, and the mirrors and small bronzes will be discussed in other articles.

The collector of today has long since yielded to the spell of Chinese art. He may not understand the symbolism of the design, or fully appreciate the part which the work of art played in the life of the period in which it originated, but he does, with the Oriental collector, value form, color and the plastic power which has been expressed.

It is interesting to note the emphasis on the use of bronze among the early nations, for in Egypt, Greece, Etruria and Rome, as well as the Far East, this material has been a favorite one.

The Chinese have used bronze from a very early date. According to their legend, it was in use before 2000 B. C. In fact in China before the Han period bronze seems to have been the favorite medium used by the artists. The collection in the Museum does not include any examples dating from the early Shang dynasty (1766-1122 B. C.). These show a mastery of bronze technique both in the moulding and chiseling of the material. The forms are bold, angular and almost savage in their spirit. It is hoped that the Museum may be fortunate enough in the future to secure representative examples of this period.

The periods chiefly represented are the Chou dynasty (1122-249 B. C.) and the Han (202 B. C.-220 A. D.). Politically neither period has the strength of the preceding age, and in the art the angular lines become softened and rounded. This

is very true in the bronzes. A number of the vases date from the early part of the Chou period. It is in the Chou Dynasty that Confucius, Mencius and Lao-tze flourished.

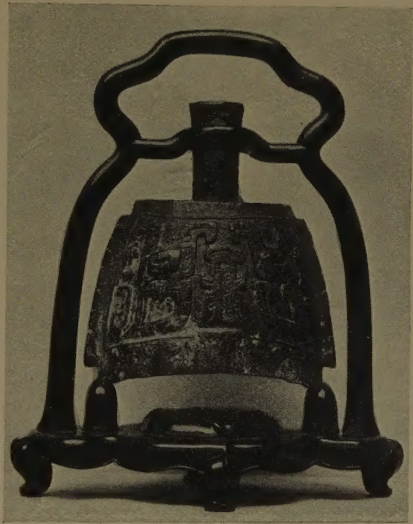
The uses to which the bronzes were put are of interest. Some of them were originally used in the ritual attached to the ancestor worship. Of these there were dishes in a variety of shapes for food and for beer made from rice and millet. Other bronzes were used at feasts and still other simpler ones doubtless were used in the household. It is the group of sacrificial dishes which is most distinctive for design and ornament. Of these the collection in the Museum includes a sacrificial wine vase, known as *ku*, with reddish-brown patina, and surface divided into panels by vertical ribbed ridges. These panels have low-relief designs. On the upper part are lanceolate forms. A sacrificial wine cup *tsioh* has conventional animals in bands of panels on the base and neck. This is Chou in date. There is also a fine example of the Wei dynasty (220-265 A. D.) with gold inlay but without the graceful lines of the one above. The bronze vase *tsun* is decorated with dragons, frets and scroll designs. This has rich brown, iron-red and malachite-green patina, and is an excellent example of the effect of long burial on vases of this material. The ladle or cooking utensil *chiao tou* has no decoration on the bowl, but a vigorously modelled dragon's head at the termination of the handle, and a lion's head where it joins the bowl. This bronze dates from the Han or Six Dynasties (VI Century A. D.).

The collection also includes three bells, which in the early days were used at the banquets, being hung at the door and struck with a wooden mallet on the outside lower edge. The example illustrated dates from the Chou dynasty, but there are also later ones, especially one inlaid with silver which is of the Sung dynasty (960-1280 A. D.).

It is to be noted that the shaping of the bronze to resemble animals and birds is of later date, but fine workmanship is still present. An example of this type is a dish in the form of a recumbent deer containing an ink-stone for grinding the stick-ink which has always been in use in China.

The designs on the surface of the vases are varied. Of frequent occurrence is the tao-t'ieh or demon of the earth, the dragon, symbolizing the powers of the air, the lei-wen or thunder scroll, and other general forms such as scroll and band patterns of geometric type. The tao-t'ieh and the dragon are of great interest.* Both were in use from the earliest days and show how much emphasis was laid then on the worship of the spirits of earth and air.

Chinese bronzes in these early days were made by the cire-perdue process, in which a model of the vase of the desired size, thickness and decoration is made in wax over a clay core. Over this washes of clay are placed and then a thicker shell of the same material. The hot



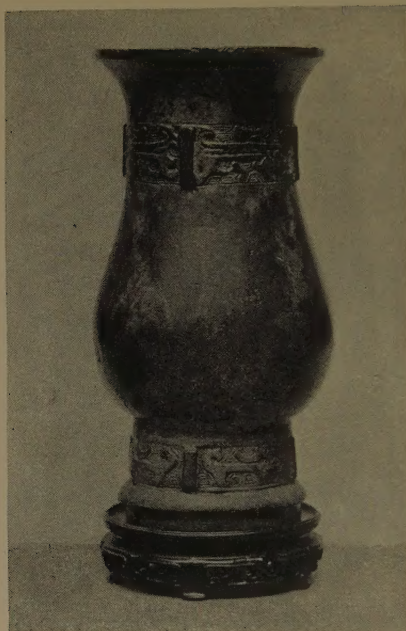
BRONZE BELL (Chung) Chinese, Chou Dynasty
Museum Appropriation, 1918

metal replaces the wax in the casting. When cool the shell is broken away and the sharpness of detail, if not already attained, is secured by the use of chisels, burins, files and hammers.

*The tao-t'ieh which is so frequent a motive is variously explained. To some students it is a gluttonous ogre (Bushell, p. 88), to others it appears in a number of variations which suggest skin-masks (Hamilton Bell, *Burlington Magazine*, vol. 28, 1915-16, p. 231). Still others hold with Fenollosa, (*Chinese and Japanese Art*, vol. 1, p. 8), that it is in its essentials the design with eyes seen in *Pacific Art*. There is agreement, however, on the tao-t'ieh as symbolizing the demon of the earth. Mr. Bell reminds us in the above article that M. Chavannes, and others, explain its use on early bronzes to drive away malignant and troublesome spirits.

The origin of the dragon also is variously explained. Fenollosa (Vol. 1, p. 10) says that it began with fish or marine monster forms in *Pacific Art*; C. J. Holmes (*Burlington Magazine*, Vol. 7, 1905, p. 20) says it was developed from a bull-headed snake; while the latest and perhaps most convincing statement is that of C. W. Bishop (*The Museum Journal*, Vol. IX, No. 2, June, 1918, p. 10), who says that it developed from the now almost extinct Chinese alligator. There were many kinds of dragons, chief of which were those of the air and the sea.

The color which so many of these vases have is one element of great appeal to collectors. This comes in two ways, by long burial in the earth, or by years of constant use and handling. In the first instance we are told that the soil of China is often impregnated with nitre and ammonium chloride. The bronze used in the ritual dishes is made of five parts copper to one of tin (Bushnell's *Chinese Art*, vol. I, p. 75). In addition there were varying amounts of lead and zinc, for the tin was rarely pure. These had their effect on the patina when subjected to the same chemical agents as the copper. The chemical action on so large a proportion of copper is marked, and creates a variety of colors in the patina, many of them being very brilliant. In some cases actual change to malachite has been noted. In vases which are preserved to us by long burial the patina often covers the surface thickly,



SACRIFICIAL WINE-CUP (Tsieh)
Chinese, Chou Dynasty
Museum Appropriation, 1918

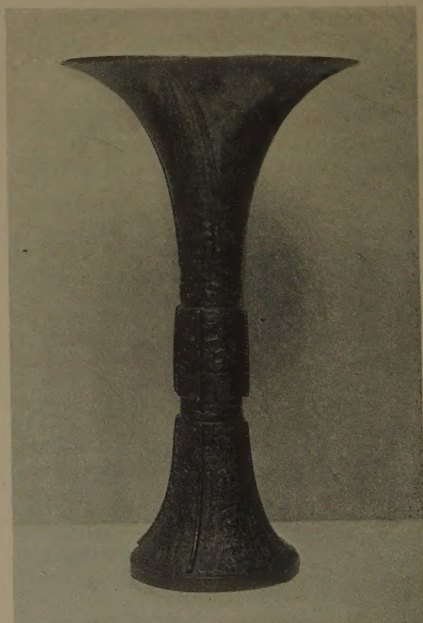
partly hiding the relief decoration. The other pieces which have been constantly in use and polished by contact with the hand have also a beautiful surface and color. Here little of the modelling of the design is affected, except occasionally where the edges are slightly rounded.

The introduction of Buddhism in 67 A. D. brought a new force into Chinese art. Taoism lost its control, and the softening influence of the Indian religion made itself felt. The forms of these vases were repeated with variations, with less refinement of line and appreciation of form. This explains the superior attraction of the earlier bronzes. So it is that such vases as those in the Museum Collection have greater interest not only for the Chinese connoisseur but for the Western lover of beauty.—L. E. R.

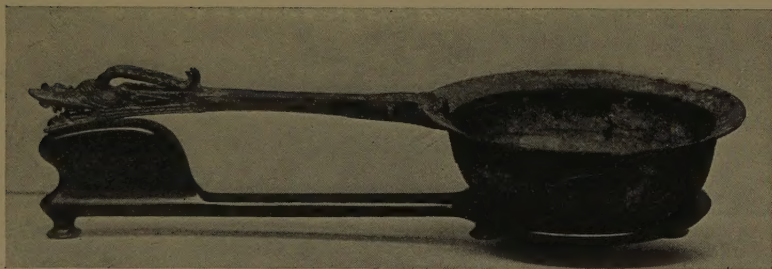
THE NEW JEWELRY BUILDING

In September, 1901, the department of Jewelry and Silversmithing had its beginning, when a small class was formed for a few who had expressed a desire for instruction in crafts work in copper and silver.

A room in the rear of the basement of the main building at 11 Waterman Street was fitted up for this work. In the second year additional equipment was added which resulted in a larger number of registrations. At the end of the third year, in 1904, so much interest had been shown, not only by those interested from the Arts and Crafts standpoint, but also by young apprentices in the jewelry and silverware industry, that the school decided to organize another department for the developing of the jewelry and silversmithing work to be known as Department VII.



SACRIFICIAL WINE VASE (Ku)
Chinese, Chou Dynasty
Museum Appropriation, 1918



COOKING-UTENSIL (Chiao-tou)

Chinese, Han Dynasty

Museum Appropriation, 1918

Another room was fitted up, with the assistance and co-operation of some of the leading manufacturers in the jewelry and silverware industry, and classes were opened for instruction in jewelry making and hub and die cutting, in addition to a class in Silversmithing which was the outgrowth of the first class formed. The development of the department at this time was largely due to the interest and labors of Mr. Englehart Cornelius Ostby, who was a member of the Board of Trustees of the School and chairman of the Advisory Committee for the department. Being in the jewelry manufacturing business he was especially interested and did many things for the new department, not only by personal visitations but by wise counsel and by liberal material gifts up to the time of his death in 1912. It was through his suggestion that medals and scholarships are annually given by the New England Manufacturing Jewelers and Silversmiths' Association to encourage young men to better their position by studying evenings.

The department soon outgrew its quarters in the basement of the main building and was moved into the building on North Main Street known as West Hall. Here the department occupied the second floor of the building at first, but it was soon necessary to move into rooms on the third and fourth floors, as new branches of the work were taken up, such

as Engraving, Electroplating and Metallurgy. At best the department was very much crowded even with the additional space. During the summer of 1919 the department was again moved to Memorial Hall and building operations were begun on the new building on North Main Street, which is now the new home of the Jewelry and Silversmithing Department. The entire building of four floors is occupied by the department with the exception of two studios on the top floor which are used for drawing and painting.

The Jewelry building may well be claimed to be one of the most complete schools of its kind in the world. The New England Manufacturing Jewelers' and Silversmiths' Association has co-operated with the school in many ways in developing the department, and it is through their efforts and contributions that the equipment of the building is so complete. With their financial assistance it has been possible to have the entire equipment new and up-to-date in every respect. With this modern and well-equipped department the school is now in a position to give instruction in all of the important branches of the industry, such as designing, modeling, jewelry making, silversmithing, engraving, chasing, enameling, stone-setting, tool making and hub and die cutting, coloring or electroplating, and stone cutting or lapidary work.

The broad principle stated in the constitution of the school will express the aims of this department, "The instruction of artisans in drawing, painting, modeling and designing, that they may successfully apply the principles of art to the requirements of trade and manufactures."

No other industry is more dependent on the skill and invention of the designer than that of jewelry and silverware, and now with the school museum and library as a laboratory, no better environment could be had for the training of young men who in time will influence the output of the industry, so that the article costing but a few cents will be as good in design as the piece costing many dollars.

In the past, courses which develop the artistic side of the work have been emphasized, and although the same interest will always be given to this side of the work, the more mechanical processes will now receive due attention, as the machinery installed will make it possible to practice every process in actual production.

In addition to the rooms set aside for the various courses before mentioned a library and exhibition room has been equipped with suitable furniture and in this room students' work may be seen at all times. It will also be possible to show many objects of interest to the students which will be for their benefit and inspiration.

A small lecture room on the third floor with a seating capacity of about one hundred and twenty-five will be used for lectures and demonstrations of an educational nature.—A. F. ROSE.

"Art is not an enjoyment, a pleasure, an amusement: art is a mighty thing. It is a vital organ of humanity which conveys the conceptions of reason into the domain of sentiment."—Leo Tolstoi.

THE HOPPIN GIFT OF PAINTINGS

THE Museum is very glad to welcome to its permanent collections the gift of four paintings in memory of William A. Hoppin, from Mrs. Virginia W. Hoppin. These are excellent examples of work by Karel du Jardin, Frans van Mieris, B. J. Blommers and Narcisse Diaz. The group, therefore, illustrates the Dutch artistic expression, old and new, and also the work of a brilliant member of the French school.

The painting by Karel du Jardin is called a "Landscape with Ruined Castle," and is a well authenticated example. It came from the collection of Mrs. Joseph in London, was engraved by Daudet in the Le Brun Gallery, and is listed in Smith's Catalogue Raisonné, (vol. 5, No. 30). Du Jardin was born in Amsterdam in 1635 or 1640, the earlier date being more probable. Smith claims that he may have studied under Paul Potter, but in any case he studied under Nicolaas Berghem and was his ablest pupil. The minute details of his artistic experience are lacking, but we do know that he went to Lyons and Rome, and in 1677 to Venice. He twice went to Italy, and felt the influence of that country very decidedly. In fact, he seemed to prefer the southern to the northern atmosphere, being attracted by brilliancy and warmth. He died November 20, 1678, aged forty-three. Du Jardin's work was very popular in Holland in his day, and is still highly prized, often bringing high prices. The landscape at the Museum, with its pile of ruins on a hill, two cows in the foreground, with a sheep and an ass, and the figure of a youth sitting on a bank, washing his feet in a brook, is doubtless Italian in its inspiration. Its size is 11½ by 15½ inches. Although his paintings are called landscapes, Du Jardin pays little heed to the background, focussing his interest as in our example, on a small group of animals and a human figure in the foreground.



LANDSCAPE WITH RUINED CASTLE

by Karel du Jardin (1635-1678)

Gift of Mrs. Virginia W. Hoppin, 1920

The painting by Frans van Mieris the elder, is of an "Interior with Man and Woman." This also is well-known, for it appeared in the Van Slingelandt Dort Collection in 1785, and later in the collection of Mrs. Joseph. It is listed in Smith (vol. 1, No. 42). The painting shows one of the genre groups so popular with the Dutch. The seated man, in his rich clothes, and much at ease with his pipe, is in friendly converse with a young woman behind him who holds a jug and a glass. The background is lost in the shadow, and the great interest of the artist in rich drapery, elegance and exquisite finish is very apparent. In this respect he is much like his master, Gerard Dou. The size of the painting is $8\frac{1}{2}$ by $6\frac{3}{4}$ inches.

Frans van Mieris was born in Leyden in 1635, and as a youth showed great talent in drawing. He studied under Toonevliet and Gerard Dou. He was a friend of Jan Steen. His paintings are usually of small size and are said to be very rare, selling for high prices. He loved to paint silks, satins and jewels,

and was as famous for his many portraits as for cabinet pictures like the example in the recent gift. Van Mieris died at Leyden in 1681, aged forty-six.

It is interesting to find the national characteristics in art continued in the third Dutch painting in the group, entitled "Bathing the Baby," by Bernardus Johannes Blommers. The small size, the incidental subject, the interest in the life of the people and the sea, the sympathy with human experiences, all echo the work of the earlier masters. So far as his technique is concerned he, with the others of the Hague School of Painting, feels the influence of Josef Israels and the Maris brothers. The one who interested Blommers most was Jacob Maris. The artist was born at The Hague in 1845 and was a pupil of Christoffel Bisschop and of the Hague Academy. He has always been fond of fisher people, but unlike many other painters, sees the cheerful side of the life rather than its sad and struggling phases.

The fourth of the group is "An Eastern Princess" by Narcisse-Virgilio Diaz de la

Peña, who was of Spanish descent, but born in Bordeaux in 1809. He died in Mentone in 1876. Diaz is classed with the Barbizon group of painters. With it his work has a certain affinity, but he had more imagination than some of the others, and introduced the figures of his dreams into his landscape, with a brilliancy and intensity of color which made his work very popular at the time and gives equal enjoyment now. Diaz might with justice be called the colorist of the Barbizon group. Evidently his nature was poetic and happy. All of this is seen in the painting of "An Eastern Princess," the rich color, the gaiety of life and youth, the interest in drapery, the flood of light and the appeal of the Oriental subject. The painting is a small one, measuring $7\frac{1}{2}$ by 10 inches. It was painted in 1876.

The paintings in this gift are of such excellent quality as to be a valuable addition to our permanent collections.—
L. E. R.

NOTES

HONORARY CURATOR OF PRINTS.—

The Trustees take pleasure in announcing the appointment of Mr. Fitzroy Carrington, Curator of Prints in the Boston Museum of Fine Arts, as Honorary Curator of Prints in the Museum. This appointment calls attention to the collection already owned by the School of Design. The greater part came as a bequest from Mr. Isaac C. Bates, in 1913, and includes representative examples of the work of some of the great engravers of the seventeenth and eighteenth centuries, together with etchings by Van Dyck, Waterloo, Claude Lorrain, Piranesi, and others. From time to time, additions have been made by purchase or gift, mostly of modern etchings. Under the guidance of the Honorary Curator, the Department should be developed wisely, in a broad way, and along clearly defined lines; for it has long been recognized that prints form an important and interesting part of an art museum.

THE FITZHUGH PORTRAIT BY SULLY.—

The article on the Sully portrait in the last BULLETIN contains several regrettable inaccuracies. Sully was born in 1783, instead of in 1773, as is well known. Also if Sully's register is correct his portrait of William Henry Fitzhugh, made in 1808, would show a youth of eighteen rather than the mature man in the portrait. Obviously the person represented is much older. In fact, if it is Mr. Fitzhugh, it must have been painted about 1830, just before his death. This is further supported by the costume, especially the detail of the cut of the lapel of the coat.

CHILDREN'S STORY HOUR.—The first two of the story hours for children were given during the past quarter by Mrs. Mary S. Puech, the librarian. The first of these, "An Enchanted Forest," a story of Fontainebleau, was given on November 20th, and the second, "A Christmas Story," on December 18th. Both were received with delight by large audiences of children in Memorial Hall. Two others are planned for the present series, one in January and one in February. This extension of the educational work of the institution continues the success of previous years.

LECTURE BY WALLACE NUTTING.—

The first of the public lectures for the present season was held on the evening of November 12th in Memorial Hall. The speaker was Mr. Wallace Nutting, who talked on Early American Homes and their Furnishings.

EXHIBITIONS FOR THE QUARTER

October 6 to 28.—Annual Fall Exhibition of Contemporary American Painting.

November 3 to 25.—Chinese paintings.

November 3 to 25.—Paintings and color studies by Gaston La Touche.

December 2 to 27.—Exhibition of Early American portraits, furniture and applied arts, in honor of the Pilgrim Tercentenary Celebration.

ACCESSIONS AND GIFTS

JUNE 1 TO DECEMBER 6, 1920.

Basketry

Two Indian cooking baskets, gift of Mrs. Mary A. Newell.

Ceramics

Silver lustre tea-service, American, gift of Miss Lois Anna Greene.

Pottery jar, Acoma Indian, gift of Mrs. Mary A. Newell.

Chinese and Japanese

Three fragments of Chinese roof tiles, gift of Mr. Roger Gilman.

Chinese carved ivory fan, 18th century, gift of Mrs. Gustav Radeke.

Two pairs of Japanese shoes, gift of Mrs. Mary A. Newell.

Japanese toilet set (five objects), gift of Mrs. Mary A. Newell.

Drawings

Pencil drawing by W. Strang, gift of Mrs. Gustav Radeke.

Pencil drawing, "In the Hay Field," by Winslow Homer, gift of Mr. R. C. Vose.

Embroidery

English embroidery, 18th century, gift of Mrs. Gustav Radeke.

Four Early American samplers, gift of Miss Lois Anna Greene.

Furniture

Early American candle stand, early American pie lifter, early American apple corer, gift of Mrs. Stephen O. Metcalf.

Early American skein winder, early American warming pan, gift of Mr. Orray Taft.

Glass

Miniature pitcher and bottle, American glass, gift of Mrs. Gustav Radeke.

Jewelry

Gold hair ornament with male and female masks, Byzantine 12th century,



AN EASTERN PRINCESS by Narcisse Diaz (1800-1876)
Gift of Mrs. Virginia W. Hoppin, 1920

gift of Ostby and Barton Co., in memory of Englehart Cornelius Ostby.

Lace

Two pieces of early Italian lace, gift of Prof. E. L. Ashley.

One piece of old Valenciennes, gift of Mrs. Gustav Radeke.

Lacquer

Persian lacquer book cover, early 14th century, gift of Mr. Manton B. Metcalf.

Metal Work

Kabyle cloisonné brass tray, gift of Mrs. Fenno-Gendrot.

Paintings

Four oil paintings: "Landscape with Ruined Castle," by Karel du Jardin; "An Interior with Figures," by Frans van Mieris; "Bathing the Baby," by B. J.

Blommers; "An Eastern Princess," by Narcisse Diaz, gift of Mrs. Virginia W. Hoppin in memory of Mr. William A. Hoppin.

Oil painting: "Girl in Blue," by Edouard Manet, gift of a group of friends.

Oil painting: "Madonna and Child," Italian, Sienese-Orvieto school, attributed to Andrea di Giovanni, 14th century, anonymous gift.

Oil painting: "Nude," by Richard Miller, gift of Mrs. William C. Baker.

Oil painting: copy of "Pope Julius II," by Raphael, gift of Mr. R. H. I. Goddard.

Photographs

Two photographs: "View of S. Maria del Fiore," and "Detail of Venus of Melos," gift of Miss Ellen D. Sharpe.

Prints

Engraving: "Assembly of Beasts," by Jean Duvet, (French 1480?); wood engraving: "Four Saints," after Titian, Museum Appropriation.

Etching: "From My Study Window," by Lester G. Hornby, anonymous gift.

Two lithographs: "Esther," Balzac series, by C. Conder; "W. E. Lecky," by William Rothenstein; "Landscape," proof etching by Max Liebermann, gift of Mr. Martin Birnbaum.

Sixty-two French posters, gift of Mr. Davis G. Arnold.

Sculpture

Fragment of Chinese stela, West Wei Dynasty, gift of Prof. V. G. Simkhovitch.

Bronze statuette of "Eve" made by Peter Vischer, gift of a group of friends.

Chinese stone figure of Buddha, Sui Dynasty, gift of Mr. Manton B. Metcalf.

Cast of a reindeer (made from reindeer's bone) found at La Madeleine, gift of Musée St. Germain-en-Laye.

"Madonna and Child," Italian, 2d half of 15th century, School of Jacopo della Quercia, stucco, anonymous gift.

Silver

Four silver spoons, early American; Dutch silver chatelaine, gift of Mr. Scott A. Smith.

Textiles

Seventeen pieces of Peruvian textiles, Museum Appropriation.

English damask napkin, 18th century, gift of Mrs. L. Earle Rowe.

Persian shawl, Yezd, 17th century, gift of Prof. V. G. Simkhovitch.

Printed cotton fabric (showing British admirals), English, 18th century, gift of Mrs. Gustav Radeke.

THE LIBRARY

The Library has received an interesting group of books from Mr. Robert H. I. Goddard. The most important are:

De Laborde, Alexandre.—*Voyage pittoresque et historique de l'Espagne*. 3v. 1806.

De Vinne, Theodore Low.—Title pages as seen by a printer. 1901.

Downing, A. J.—*Landscape gardening*. 1850 Grolier Club, ed.—*Catalogue of books with arms or devices on the bindings*. 1895.

Hart, Charles Henry.—*Catalogue of engraved portraits of Washington*. 1904.

Huelsen, Charles.—*Roman Forum*. 1906.

Smith, William.—*Dictionary of Greek and Roman antiquities*. ed. 2. 1849.

Smith, William.—*Dictionary of Greek and Roman biography and mythology*. 2v. 1839

Stafford, Marquess of.—*Catalogue of the collection of pictures of the Marquess of Stafford*. 2v. 1825.

Van Den Berg, J. et Bouhon, M.—*Collection de blasons inédits*. 1882.

Vermont, E. de V.—*America heraldica*. 1886.

Winship, George Parker.—*William Caxton*. 1906.

Among the other accessions of the quarter are the following:

Beazley, J. D.—*The Lewes House collection of ancient gems*. 1920. From Mr. Edward Perry Warren.

Bode, Wilhelm.—Die Italienische Bronzestatuetten der Renaissance. 2v. 1906. From three friends.

Cox, Raymond.—Les soieries d'art. 1914. From Mr. Scott A. Smith.

Fontana, Giacomo.—Raccolta delle migliori chiese di Roma e suburbane. 4v. in 2. 1855. From Rev. Samuel L. Dorrance and Mrs. James Bancroft.

Morelli, Giovanni.—Italian masters in German galleries. 1883. From Mr. Roger Gilman.

PURCHASES BY LIBRARY

Beaumont, Roberts. Colour in woven design. 1890.

Bissing, F. W. von.—Denkmäler der Ägyptischer sculpture. Text. 1911.

Blakeslee, Arthur L., comp.—Ornamental details of the Italian renaissance. 1920.

Bombe, Walter.—Perugino. 1914.

Bridgeman, George B.—Constructive anatomy. 1920.

Choisy, Auguste.—Histoire d'architecture. 2v. n. d.

Furtwängler, Adolph.—Die Antiken Gemmen. 3v. 1900.

Kgl. Preussischen Turfan-Expeditionen. Chotscho, herausgegeben von A. von Le Coq. 1913.

Metropolitan Museum of Art, New York.—Greek, Etruscan and Roman bronzes, by Gisela M. A. Richter. 1915.

Nelson, Thomas.—Weaving, plain and fancy. 1907.

Pitkin, Albert Hastings.—Early American folk pottery. 1918.

Tanner, Henry.—English interior woodwork. 1902.

Tipping, H. Avray.—English homes of the early renaissance. n. d.

Willard, John Ware. Simon Willard and his clocks. 1911.

—M. S. P.

PILGRIM TERCENTENARY EXHIBITION

At the request of the Sulgrave Institution the Museum held a special exhibition of Early American portraits, furniture, and applied arts in December. The group of paintings shown was a remarkable one, including five examples of Gilbert Stuart's work, five Copleys, three John Woollastons, two Jeremiah Theus, two Ralph Earls, three Joseph Blackburns, two Thomas Sullys, two by Henry Inman, and single examples of portraits by John Wesley Jarvis, Robert Feke, Samuel Waldo, John Neagle, and Rembrandt Peale. A part of the exhibition was taken from the permanent collections of the Museum and from loans already in the Museum. A few were borrowed from friends in the city, although many more could doubtless have been secured from these sources. A group of the portraits was lent by interested dealer-friends in New York and Boston. This part of the exhibition remains intact and is to go on circuit through the country, to be shown in the leading art museums.

For the furniture the Museum drew from the fine collection of Colonial material of this kind which has been given by Mrs. Radeke. The combination of portraits and furniture proved a happy one, and the visitors were much interested in the old chests, desks, settles, chests of drawers, secretaries, tables and chairs which were shown. Only a part of the collection in the possession of the Museum could be shown at this time, but it was sufficient to call attention to the importance of the group as a whole and the high quality of the individual pieces. There were two loan pieces shown at the same time.

In the applied arts, tortoise-shell combs, crewel-work and silver were shown. A part of the silver were historic examples from the Beneficent Congregational and St. John's Churches.

*The Bulletin of the
Rhode Island School of Design
Providence*

All communications should be addressed to the
General Editor, Mr. L. Earle Rowe.

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Librarian of Providence Public Library, WILLIAM E. FOSTER

MEMBERSHIP

Honorary Members
Governing Members for Life, who pay at one time \$100.00
Annual Governing Members, who pay annual dues of \$10.00
Annual Members, who pay annual dues of \$3.00

ADMISSIONS.

HOURS OF OPENING.—The galleries are open to the public on every day of the year, with the exception of Thanksgiving Day, Christmas Day, and the Fourth of July. From July 1st to September 8th the hours are from 1 to 5 P. M. on week days and from 2 to 5 P. M. Sundays; from September 15th to July 1st the hours are from 10 A. M. to 5 P. M. week days and from 2 to 5 P. M. Sundays. The Pendle-

ton Collection is open from 2 to 5 P. M. daily.

Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays and Sundays.

Free transferable tickets admitting four persons on pay-days are sent to all members of the corporation. Art students and artists, on application to the authorities, may obtain free tickets of admission for any pay-day. Teachers with pupils of both public and private schools will be admitted without payment upon application.

PHOTOGRAPHS ON SALE.

Photographic copies of many of the objects belonging to the museum, including photographs of the Pendleton Collection of furniture, are on sale at the entrance to the museum.

PUBLICATIONS.

Four quarterly bulletins are issued and are sent free of charge to the members, and, on written request, to alumni of the institution.

The year-book of the school containing detailed information regarding its many activities, and presenting conditions of admission and a list of the courses given in its several departments, will be forwarded free of charge to prospective students and others who are interested in the institution and its work.

COPYING.

Permission to copy or photograph in the galleries of the museum may be obtained in the office. Such permits will not be issued for Sundays or legal holidays.

LIBRARY.

The Library contains 4,389 volumes, 16,420 mounted photographs and reproductions, 3,259 lantern slides, and about 3,460 postcards. During the months of June, July and August the library is closed.